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ON THE
HEROIC HEXAMETER.

F. G. TISDALL.



*own impressions of
Fitz Gerald Tisdall*

A THEORY

71845

OF THE

ORIGIN AND DEVELOPMENT

OF THE

HEROIC HEXAMETER,

BY

FITZ GERALD TISDALL, PH.D.

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NEW YORK.

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PREFACE.

THIS essay is a brief compendium of a large amount of material gathered in support of a theory of the origin and development of the heroic hexameter.

The theory was first enunciated by me in 1882. Its publication at the present time has been occasioned by my observing in a foot-note to Professor Frederic D. Allen's article on "Greek Versification in Inscriptions," that a distinguished scholar, Hermann Usener, in a just published tract, *Altgriechischer Versbau* (Bonn, 1887), was of opinion that the hexameter was composed of two originally independent verse-halves (with syllaba anceps and free anacrusis).

This is a portion of my own theory. Under the circumstances I felt that it might be proper for me to publish my own views. Absence in Europe last summer, and the nature of my college duties since, have prevented me from doing this sooner. I have not yet been able to obtain Usener's tract.

With the view of condensing, I have refrained (except in one instance) from cumbering the text with references to authorities pro and con, or attempting to make a display of extensive and diversified reading.

If the views now expressed meet acceptance, I shall feel encouraged to express others with reference to other aspects of the Homeric question.

I shall be obliged to those of my colleagues who will kindly furnish me arguments and facts conflicting or coinciding with those herein enunciated.

F. G. T.

INTRODUCTORY.

THE theory suggested itself gradually, in the following way :

I had long observed the greater frequency of the feminine cæsure in Homer, although my old college professor and the old authorities seem to take it for granted that the masculine cæsure was, and ought to be the more frequent one. Finally I made a count. This does not agree with that lately published by some others. [For instance, Munro's Homeric Grammar, followed by Keep's Iliad, makes 356 feminine cæsuras in Iliad A, while I count but 343. Munro makes 247 masculine, while I make 260. There are 8 cæsuras in the fourth foot. Our totals agree $356 + 247 + 8 = 343 + 260 + 8$; but my total, 611, the number of verses in A, counts *every* verse, while Munro states that he counts no verse more than once. Yet a cursory glance shows that at least seven verses are repeated in A; so that Munro's figures are palpably incorrect.] This count was continued in Hesiod. The results showed that the feminine cæsure was the prevalent one.

Another phenomenon could not fail to attract attention, viz.: the frequent occurrence of a trochee in the sixth foot. Gradually the trochaic cæsure and trochaic ending of the verse associated themselves in my mind. Actual count showed the final trochee in Homer and Hesiod almost as frequent as the spondee. "Authority of the poet" seemed no explanation of the phenomenon.

2 / The idea presented itself that both the pauses, cæsural and final, took time from the verse. Strangely enough, no publication recognizes this. If this were the case, the final foot was only an *apparent* spondee and the third foot an *apparent* spondee or dactyl.

The prevalent opinion of the place of the cæsura was not satisfactory to me. It seems to be generally agreed that the cæsura occurs a little before the middle of the verse, in order *not* to divide the verse into two equal parts. It seemed to me that an equal division of the verse was precisely what a composer would aim at. The reason for the place of the cæsura, given hereinafter, seemed to me satisfactory.

The question then arose as to the primitiveness of the meter and the propriety of the claim that the dactyl is the *fundamental* foot.

It is with reluctance that this theory is submitted apart from others more directly bearing on the Homeric question.

FITZ GERALD TISDALL.

NEW YORK, 1889.

I.

THE HEROIC HEXAMETER.

(§1. **A complicated meter.**) While, it has seemed strange to many that the oldest literary works known to the race for over two thousand years should have been poems, yet it is much more remarkable that these poems (Homer, Hesiod) are composed in a meter of a very complicated nature. While speculation has been attracted to the authorship of these poems, and the relative amounts of fact and fiction they contain, it seems to have escaped notice, that the vehicle in which the legends and stories are conveyed is much more wonderful as a product of the human mind than the stories themselves. Furthermore, the meter is a stronger proof of the antiquity of the poems, and still more of epic poetry, than anything in the poems. For, it will hardly be denied, that long previous to Homer and Hesiod, whatever their epochs, the dactylic hexameter must have been perfected and very commonly used in what we call poetry, just as after Homer and Hesiod until the beginning of prose it was used as a common vehicle of serious composition in philosophy and science. Whatever date may be assigned to Homer and Hesiod, a vastly more remote one must be assigned to the origin of the meter.

It is my belief, that the art of poetical composition was one of gradual growth, and advanced in a very long process of evolution from simple to complex meters. In other words, all poetry originated in the simplest metrical forms; probably in *one* simple form. This simple form would be gradually changed in different ways for different purposes, thus by successive differentiations producing all the existing meters. The original, primitive, simplest meter might in course of time become altogether disused. If it were found in existence centuries or thousands of years after its birth, it would probably owe its preservation in the long

contest with so many descendants better adapted to the special poetic needs of later and more polished peoples, either to its having become firmly connected with the religious faith of the people among whom it survived, or else having in some way identified itself with the national life.

Believing that the dactylic hexameter is a very old meter developed naturally out of a simple (I may say the simplest) primitive form, it is my aim to show what would be the probable course of such a development from the simplest primitive meter to the heroic hexameter, and then conversely to show from the oldest hexameters we have, viz., Homer and Hesiod; that the characteristics of those hexameters are precisely such as we should expect to be the outcome of such a process of development.

(§ 2. **The popular view.**) The prevalent opinion of the origin and development of the heroic hexameter, as far as can be gathered from the descriptions given of it (Buttman *Gr. Gram.*, Appen. A, 10; Kühner's *Gr. Gram.*, § 355; Sophocles' *Gr. Gram.*, § 247, 3 and 4; Hadley's *Gr. Gram.*, 910; Crosby's *Gr. Gram.*, 748, 1; Curtius' *Gr. Gram.*, §§ 649, 650; Goodwin's *Gr. Gram.*, §§ 294, 295.4; Harkness' *Latin Gram.*, 670, 671, 672, 3; Allen and Greenough's *Lat. Gram.*, 362; Schmidt's *Rhythmic and Metric*, p. 23; Munro's *Hom. Gram.*, 366; and on *cæsure*, Buttman, p. 458; Kühner pp. 566, 567; Sophocles, p. 301; Hadley, p. 325; Curtius, p. 358; Crosby, p. 430; Schmidt, p. 59; Harkness, p. 306; Allen and Greenough, p. 278), may, I think, be fairly stated as follows:

The heroic hexameter originated in joining together words which formed six consecutive dactyls. Next, instead of the last dactyl a spondee was used; the spondee being the metrical equivalent of the dactyl. Because the verse was too long for intonation without a rest for the voice, a pause was introduced a little before the middle of it, but was never allowed to come exactly in the middle. In course of time the spondee was used with greater frequency. Even

in the most ancient poets, Homer and Hesiod, it was used in any one of the six feet, although noticeably less often in the fifth than in any other.

The dactyl has been assumed to be the *fundamental* foot for the following reasons : It occurs oftener than the spondee, and the numerical preponderance is greater in the oldest poets than in the later ones ; the ictus in the meter is always on the first syllable of each foot, and in the dactyl it is on the first syllable, whereas in the spondee the place of the ictus is undetermined. But it may be well to remark ; that no reason has ever been assigned for the invariable absence of the dactyl from the sixth foot, and the invariable occurrence of the spondee in that place.

The reason sometimes assigned for the position of the cæsural pause before and not exactly in the middle of the verse is ; that the division employed avoids the appearance, or rather does not produce the impression of an exact, equal, mechanical division of the verse, and also varies the rhythm of the two portions of the verse ; the first portion having a dactylic, the latter an iambic and anapæstic movement.

(§ 3. **Popular view unsatisfactory.**) The above view seems to me unsatisfactory in every particular. What is required is a theory which shall explain the construction of the hexameter of Homer and Hesiod ; that is to say, a theory which shall explain the invariable absence of the dactyl from the sixth foot, and the presence there of a spondee or trochee ; the presence of the spondee, or rather its use in all the other feet, but least often in the third and fifth feet ; the occurrence of the dactyl in any one of the first five feet, most frequently in the third and fifth feet, least often in the first and second ; the position of the cæsural pause one or two syllables before the middle of the verse ; and the predominance of the feminine cæsure.

The theory about to be enunciated seems to me to explain these phenomena satisfactorily. For its proper enunciation it will be necessary to determine first the PRIMITIVE FOOT.

(§ 4.) It is very properly held that poetry was primitively sung or intoned. It is quite likely that originally this song was accompanied by some kind of movement on the part of the singer or singer and hearers,—movement either of the body or limbs, keeping time to the rhythm of the song. The simplest movement, the simplest rhythm and the simplest meter was probably the primitive one. Now the simplest movement is that of the limbs in paces or gestures of equal length; the simplest rhythm, where the syllables are equal in time required or given to their utterance, the stress of the voice being upon the first, and then upon every alternate syllable.

(§ 5. **Quantity.**) While the uncultivated ears of the originators of poetry and song might perceive that in ordinary speech the syllables of words were of very unequal lengths, so much so, in fact, that, as at the present time, there was no possible fixed ratio between them; still the composers would be compelled for metrical purposes to establish some ratio or ratios between them.

It is not at all likely that at first more than *one* ratio would be fixed upon, and this ratio would be the simplest possible. The primitive composers might perceive that it was not absolutely correct, but might conclude that on the whole no great error would arise from its use. This simplest ratio is that of EQUALITY. By its observance some long syllables would have to be shortened and short syllables lengthened; very few syllables would be treated justly, but the injustice being so general, no *special* harm would seem to be done. The simplest metrical base is a union of two syllables. The simplest metrical unit would therefore consist of two syllables of equal time—*i. e.*, the *spondee*.

This is the process that has produced in English poetry our simplest feet, the so-called iambs and trochees, which are really spondees, since in each of them the thesis and arsis are equal in time, the only distinction being the place of the ictus. Thus the primitive composers thousands of years ago naturally treated the syllables of words as of equal length for metrical purposes.

BY YOU

The primitive poems then were intoned, and, as at present in music, the quantity of some syllables would be lengthened and of others shortened so as to produce an apparent equality. The result would be the formation and recognition of the primitive foot, the spondee. This I believe to have been the primitive foot, and the fact that it is the only simple foot whose name has a general religious significance tends to confirm this opinion. For in primitive communities it is in the service of religion that poetry and song originate. And further, the prevalent opinion of its nature during all antiquity adds weight; for in contrast to all other feet the spondee was supposed to impart a grave and dignified character to verse.

(§ 6. **Less primitive feet.**) A few words may not be improper here with regard to the derivation of some less primitive feet.

Considerable time, probably several generations, would elapse before the impropriety of considering all syllables of equal length metrically would become so evident as to occasion a radical change. In the primitive spondaic poems it would be noticed that many syllables of frequent occurrence were of much shorter quantity than others. This would especially be the case when some words became enclitic and lost accent, and in many instances part of their quantity.

Again, an attempt would be made to establish some ratio between the syllables confessedly long and those evidently short. Again, the simplest ratio would be selected. Next to equality the simplest ratio is that of TWO to ONE. Consequently, although it is clear that such a ratio exists naturally between but few syllables, the primitive composers settled upon the ratio, and classed all syllables as long or short (allowing certain syllables to be either—common), and established between the long and short syllables a fixed ratio of two to one. No other ratio seems ever afterwards to have been recognized, at least we have no proof of it.

From the recognition of this ratio would arise simple feet

of two syllables, with thesis twice as long as arsis, trochee and iambus. The invention of such a foot as the dactyl, however, with thesis and arsis of equal time, but arsis consisting of two syllables each previously determined by long practice to be short in quantity, would be a very much later invention, certainly later than the trochee. There is nothing in its structure or name to show that it arose in connection with religious service. Its invention seems to me a great achievement of the human intellect. It may have resulted from accident, but I fully believe that it came about naturally and necessarily in the development of the heroic meter, and not before. After its invention there must have been a long period of practice in its use, and application of the quantities of syllables already determined in the case of the trochee and iambus, before its use became prevalent.

THE PRIMITIVE VERSE.

(§ 7. a.) Assuming the spondee as the primitive foot, the question naturally arises as to what the primitive verse was. Of course it consisted of spondees ; but how many ?

In attempting to answer this question we must consider the manner of expression in primitive times. We must not be misled by the character of the literature in the historic period. Instead of an enormous vocabulary, and a copious syntax with many involved and complicated constructions, the primitive peoples undoubtedly had a comparatively small vocabulary, simple grammatical constructions, and invariably used short sentences. The relation of their clauses was mainly the co-ordinate one, and there was frequent asyndeton. The word-sentences, I have said, were short. Even in Homer, who was, of course, of a comparatively late period, a glance will show a very large number of verses constituting complete sentences. Thus in Iliad A, out of the first 150 verses at least 44 can be regarded as complete sentences. The shortness of the sentences in the Old Testament, and particularly in the Psalms, will be remembered. All very old literatures illustrate this peculiarity.

If in a late poet like Homer the word-sentence in many cases formed no more than a single hexameter, we may be sure that in the earliest times the word-sentences were on an average much shorter. And in general, it may be asserted, very few would contend that any primitive meter, whatever the fundamental foot, could be so long as a hexameter.

(b.) Another thing to be considered is the question of the *cæsure*. In every meter there is a natural pause at the end of every verse to rest the voice and mark the separation of the verses. It is altogether improbable that a primitive verse would be so long, that any pause would be necessary within it, in addition to the pause at the end. In other words, the primitive composers made short verses for two reasons—first, because their word-sentences were short, and secondly, because long verses could not be intoned without a pause within them.

How long the longest primitive verse without *cæsural* pause might have been, we can fairly conjecture. It seems to me that while the dimeter is decidedly too short for such a verse, the tetrameter is, on the whole, too long; for it could easily be separated into two dimeters. I am inclined, therefore, to think that the PRIMITIVE METER was the SPONDAIC TRIMETER. This would be too short to require a pause or rest for the voice within it, and yet long enough to express a primitive sentence or a co-ordinate clause.

In this view the primitive meter would be expressed

metrically	$\frac{\text{—}}{\text{—}}, \frac{\text{—}}{\text{—}}, \frac{\text{—}}{\text{—}} \parallel$	or in
musical notation	$\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} $	

(§ 8. **Verse pause.**) But in order to mark the separation of verses, there must be, as has been said, a perceptible pause at the end of every verse. To an audience without copies of the poem in their hands, the separation of the verses could be indicated in no other way. There was,

therefore, a pause at the end of every verse. This pause must either have been taken from the time of the verse—that is to say, from the last foot—or must have been made after the full time of the verse had elapsed. The last is impossible, if the verses collectively formed a musical composition, as we know they did. For in such composition it is impossible for pauses to occur, which are not taken from the time of the composition itself. The pause at the end of the verse (which I shall designate the *verse-pause*;) must have been taken from the last foot. The last syllable of the verse would, therefore, vary in length or be made to vary, as the connection in sense between successive word-sentences or co-ordinate clauses might require. The last spondee would then become *irrational*, and the primitive meter would become

$$\begin{array}{ccccccc} \text{notation} & \frac{\text{ / }}{\text{ / }} & \text{ — } & \frac{\text{ / }}{\text{ / }} & \text{ — } & \frac{\text{ / }}{\text{ / }} & \text{ > } \parallel \text{ or in musical} \\ & \text{do.} & & \text{do.} & & & \end{array}$$

The length of the last syllable and final pause could of course be represented in a variety of ways, but the above will sufficiently indicate what is intended.

(§ 9. **Recapitulation.**) It may be well to recapitulate briefly before proceeding further.

The primitive verse was short because the word-sentences were short, and it was also short so as to be intoned without a pause within it, which might interrupt or confuse the sense. It would have a pause at the end. This pause would not be long, because in descriptive, narrative and devotional poems no great breaks in sense and consequent long pauses would occur. As the pause was taken from the time of the last syllable, the custom would arise of making the last syllable not invariably long, but common. The poet, it would be said, had the right to make the last syllable long or short, as he thought best. In course of time the

reason for the rule would be lost sight of, and later poets, like Homer, Hesiod and their successors, would make the last syllable long or short without strict reference to the time properly required for the natural pause at the end of any particular verse.

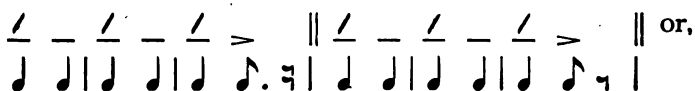
SPONDAIC HEXAMETER.

(§ 10.) Assuming the spondee as the primitive foot and the spondaic trimeter as the primitive long simple verse—*i. e.*, verse without pause within it;—we may suppose the early poems to have been composed in that meter. The early composers would in course of time find the number of word-sentences too long for one verse continually increasing. The device of co-ordinate clauses would enable them to divide many such sentences and bring them within the compass of two trimeter verses. The connection in sense between two such trimeters would be much closer than between two trimeters each containing a complete sentence. In the former case, the pause between the two trimeters forming a single word-sentence would be shorter than that at the end of the entire word-sentence which separated it from the following verse.

To make one verse out of two such closely connected trimeters would be a natural step.

When the practice of joining two trimeters into a hexameter verse, with short pause between the component trimeters and longer pause at the end, had once begun, it would increase, if the nature of the language admitted and required it; otherwise not. That such a long meter was suited to the language even before the epic period, there is no good reason to doubt.

The result would be a *spondaic hexameter*, which would be represented thus:



A verse thus formed I believe to have been the basis of the heroic hexameter. Such a verse, owing to the preponderance of the spondee, would be of a grave and dignified character, and well suited for the purpose of religious worship. So much cannot be said of the heroic hexameter, which on account of its rapid flow is comparatively unsuitable for religious use. If the hexameter verse ever were employed in religious worship, we may be sure this resulted from the use of the spondee in the verse, and not that of the dactyl. The tradition of the origin of the meter connects it directly with religious worship, and therefore points to its origin rather in the spondee than in the dactyl. It may be worth while in passing to mention the tradition here, as it is the only one:

Pausanias, X, V (7) makes Bæo, a celebrated priestess of Delphi, say that Olen (a mythical personage, variously called Lycian or Hyperborean) ἄσαι πρῶτον τὸ ἑξάμετρον first used the hexameter verse, at the end of the hymn:

᾽Ωλήν θ', ὃς γένετο πρῶτος Φοῖβοιο προφάτας,
πρῶτος δ' ἀρχαίων ἐπέων τεκταίνατ' ἀοιδάν.

THE HEROIC METER.

(§ 11.) If, however, the steps above indicated and the resulting spondaic hexameter be accepted as correct, the development into the heroic hexameter seems not very difficult.

(a. **The introduction of the dactyl.**) For, when this spondaic meter had been arrived at, even if the trochee and iambus had not yet been invented, the presence of two syllables in every verse, shorter of necessity than any of the others, would at once be recognized—*i. e.*, the last syllable of the third and sixth feet. When recognized, an attempt would be made to place in those positions in the verse syllables which were known to be of less than average quantity in ordinary speech. This would lead to a recognition of certain syllables as shorter than others. Then would follow, if it had not already occurred, the before-mentioned

invention of the simple ratio between long and short syllables. There would arise a necessity, either of disregarding short syllables wherever they might occur, except in the last syllable of the third and sixth feet, or a general acceptance of the use of short syllables everywhere except in the theses.

As long as the spondee remained the *fundamental* foot, only a foot of equal quantity could be substituted for it. Consequently, wherever a short syllable occurred in the arsis of a foot, such short syllable would either have to be lengthened, or be supplemented by another short syllable, so that the arsis would be equal in quantity to the thesis. For the lengthening of the short syllable the device known as *position* would be used. For, when a vowel is placed before two or more true consonants, the effort of the vocal organs in preparing to attack the combination of consonants naturally prolongs the utterance of the vowel. When this device could not be used, the only remaining way (as a rule) of equalizing the arsis and thesis would be the introduction of another short syllable into the arsis. This latter process would produce a foot consisting of one long and two short syllables. From its fanciful resemblance to the human finger, composed of one long and two short joints, this foot might be called "finger"—*δάκτυλος*.

(b. Ictus.) The place of the *ictus*, however, would have been determined *before* the introduction of the dactyl. For, the regular occurrence of a short syllable in the third and sixth feet would have necessitated the ictus upon the long syllables in those feet, and consequently upon the first syllable of every other foot.

(**Recapitulation.**) We have now advanced as far in the development of the heroic verse as what might be called a "sacred spondaic hexameter," with spondees in the first, second, fourth and fifth feet, and irrational spondees or apparent trochees in the third and sixth feet; the ictus being on the first syllable of every foot, and the introduction of the dactyl as a substitute for the spondee had begun.

(§ 12. **The dactyl becomes predominant.**) The dactyl having once been introduced, there would be a tendency in the verse to observe the same ratio between the number of long and short syllables in the meter as existed in ordinary speech. This tendency in verse exists in all languages. If a meter is not suited to the natural rhythm of a language, a poet will fail to use it with success. Thus, as will be seen, the movement of the hexameter verse in Vergil is entirely different from that of Homer and Hesiod. Much of the difference is due to the difference between the natural rhythms of the classical Latin and the epic dialect.

In the classical Greek and much more in the epic dialect the short syllables predominate. As there is a long syllable in every dactyl and two in every spondee, it will be seen that there would have to be on an average twice as many dactyls as spondees in the meter, in order to produce an equality in the total number of long and short syllables in a verse or poem. If the short syllables were to predominate, the ratio of dactyls to spondees would have to be somewhat greater than two to one.

In spite of this tendency, the spondee would probably still maintain its ground to a considerable extent in sacred poems; in which, it will be readily understood, there would be an effort to maintain a grave and dignified, even an archaic form of speech. But as the meter became used more in poems of a less dignified, although serious character, the use of the dactyl would gradually but surely become greater, until the same ratio would exist in the verse between long and short syllables as in ordinary speech, or approximately so.

The meter would at last come to a stage where, while dactyls and spondees could be used indifferently in any foot except the third and sixth, the dactyl would, on an average, predominate over the spondee in every foot.

(§ 13. **Masculine cæsure.**) From the first formation of the spondaic hexameter, trouble would arise on account of the cæsural pause. The *primitive cæsure*, it has been

shown, would be after the third foot, which would be an apparent trochee or irrational spondee. This, as has been said, would be shorter than that at the end of the sixth foot, because the connection in sense between the two halves of the hexameter would be closer than between successive hexameter verses. Thus it would come about that the actual time consumed in intoning the first half of the hexameter would be greater than that required for the second half. This will become apparent by comparing the two halves, as follows :

First half	♪	♪		♪	♪		♪	♪.	♪	
Second half	do.			do.			♪	♪	♪	

The continual occurrence of this cæsure in a long poem would produce a decided impression on the hearers (or listeners to the song), that the verses were divided, not exactly in the middle, but a trifle after the middle. This impression would be heightened by a peculiarity of the human mind. For, such is the nature of the nervous system, that whatever produces the *first* impression upon the ear, eye or mind, has the strongest effect—the quantity of a sound seems longer, the size of an object seems greater. The ancients observing this, made the most important word in a sentence more emphatic by placing it at the beginning; their orators placed their most prominent sentences or thoughts at the beginning of their orations. A familiar modern illustration is furnished by the type-founder, who has been taught to make the upper halves of his capital B, D, E, S, etc., smaller than the lower, for if they were of equal size, the upper halves would appear to the eye much the larger.

The trouble in the case of the spondaic hexameter would then be aggravated; and for these two reasons, one real and the other apparent, the first half would seem not equal to, but longer, than the latter. The only way this could be rectified in the *spondaic* hexameter would be by shifting

the place of the cæsural pause to a position before the second syllable of the irrational spondee of the third foot. If the quantity of this second syllable were shortened in intonation, which could readily be done, and the length of the cæsural pause increased, which in some cases the sense might require, we should have the *masculine cæsura* formed,

thus: $\frac{\text{—}}{\text{—}}, \frac{\text{—}}{\text{—}}, \frac{\text{—}}{\text{—}} \parallel >, \frac{\text{—}}{\text{—}}, \frac{\text{—}}{\text{—}}, \frac{\text{—}}{\text{—}} > \parallel$
 or $\text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} |$

In this case the inequality between the two verse-halves would still exist, but the mental peculiarity would tend somewhat to counteract the impression of it. Nevertheless I believe it would be perceived. That it should have survived not only when an apparent spondee occurred in the third foot, but after the apparent dactyl came into use there, would seem to indicate that the apparent inequality was not offensively great. This shifting of the place of the cæsura would occur before the introduction of the dactyl, although the primitive cæsura would still have been used from custom.

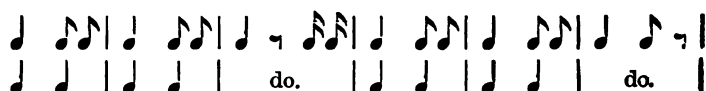
(§ 14. **Feminine cæsura.**) The result of the introduction and increased use of the dactyl would be that the meter would now have become

$\text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} |$
 $\quad \quad \quad | \text{♩} \text{♩} \text{♩} |$
 or $\text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} |$
 $\quad \quad \quad | \text{♩} \text{♩} \text{♩} |$

spondees and dactyls being used indifferently in four of the feet; but the dactyl finally predominating, on the whole, in the ratio of two to one at least.

The new place of the cæsural pause when the spondee alone was used or was strongly predominant and the reason

for a very long period had been the only means of rectifying the real and apparent inequality of the two verse-halves. In later poets, like Homer and Hesiod, in whose time the original reasons for the positions of the cæsural pause had probably been lost, the masculine cæsura would still occur, even when there was an apparent dactyl in the third foot, thus :



This seems to me the manner in which the heroic hexameter with its cæsural pauses has been developed.

(§ 16.) There remains only one matter to be considered. It has been shown how (§ 12) the dactyl became predominant; although the spondee would still occur with more or less frequency. Ought the dactyl to become equally predominant in all of the first five feet, and if not, why not? As a matter of fact, we know that the predominance of the dactyl in the fifth foot is markedly greater than in any other; and we have seen (§ 14) how the feminine cæsura in the third foot would bring about a predominance of apparent dactyls in that place; but thus far no reason has appeared for the great predominance of the dactyl in the fifth foot, or why the dactyl should not be equally predominant everywhere.

VERSE MOVEMENT.

The fact, that originally the word-sentence and verse-sentence coincided, would be indicated both by many sentences consisting of only one verse, and also by the word-sentences almost invariably beginning with the verse, and not, as in modern poetry, beginning indifferently in any part of the verse; although even at the present time there seems to be an unconscious effort to make verses and sentences begin together. The emphatic part of the sentence being almost always at the beginning, it would follow that some device would be used to make the corresponding part

of the verse emphatic also. This emphasis could be best secured in the verse by a slower movement at the beginning; for a slow movement naturally is more emphatic than a rapid one; a stately walk is more imposing and dignified than a rapid run. The use of the spondee produces a slower movement than that of the dactyl; and consequently we should expect the spondee to occur more frequently in the first than in the second half of the verse. That is to say; while on the whole the dactyl would occur more frequently than the spondee in every foot except the sixth, where the original irrational spondee would invariably occur, the spondee would be used oftener in the first and second than in the fourth and fifth feet. This would insure the impression of greater importance to the beginning of the verse. We should expect the spondee to occur much less frequently in the fourth foot than in the first, because the antithesis would be a decided one and the verse ought to show it. So also with the fifth foot.

In other words, the greater importance in sense of the first part of the verse would be shown by making the short syllables much more numerous in the latter half. This would make more dactyls in the fourth and fifth feet than in the first two.

While the natural ratio between long and short syllables in ordinary speech would fix the limit to which the use of either dactyl or spondee could be carried, the distribution of both the feet would be determined by this principle of the relative importance of the parts of the word-sentence, and consequently verse-sentence.

While then both the fourth and fifth feet would have dactyls more frequently than the first and second, the fifth would have the dactyl more frequently than the fourth for two reasons. First, a greater contrast could be made between the two halves by having the accelerated movement of the second half become greater towards the end; and secondly, a greater contrast could be made between two successive verses or sentences, by having the movement at the end of the first very rapid, as opposed to the slower beginning

of the following one. While these reasons would tend to make the dactyl strongly predominant in the fifth foot, I am inclined to think, that its excessive use there was owing to the fact that the reason for such use having become lost sight of, a rule took the place of the reason and was blindly followed; so that at last a spondee was only used there either when some *important* word occurred in the verse, which could not for metrical reasons be put anywhere else, or when it was especially desired to make the end of the verse emphatic.

(**Effect upon the cæsure.**) It will be understood that this tendency to a greater accumulation of dactyls in the second half of the verse, would begin as soon as the dactyl was used at all in the verse. This would be an additional reason why it would occur more frequently there even to the latest times, and also would be another reason for either shifting the place of the cæsure in the apparent spondee of the third foot or the addition of the short syllable at the beginning of the second half. For, owing to the more rapid movement produced in the latter half by the more numerous short syllables, its apparent brevity, already explained (§ 13), would be aggravated.

(§ 17. **Recapitulation.**) From the theory of development thus enunciated we should expect to find the heroic hexameter assume this final form.

(a.) The spondee permissible in every foot, occurring always in the sixth foot, and then as an *apparent spondee*.

(b.) The dactyl predominating in all of the first five feet.

(c.) The spondee occurring frequently in the first and second feet, much less frequently in the fourth foot, and scarcely at all in the fifth.

(d.) The dactyl occurring almost invariably in the third foot.

(e.) The predominance of the feminine cæsure.

These peculiarities would arise for the following reasons:

- (a.) The spondee was the primitive foot. § 5.
- (b.) The spondaic trimeter with apparent spondee in third foot to allow verse pause was the primitive long meter. § 8.
- (c.) The original hexameter was formed by uniting two spondaic trimeters, connected in sense more closely than usual; the pause between the two half verses being shorter than at the end of the whole verse. § 11.
- (d.) The dactyl was introduced from the necessity of observing the recognized inequality in the length of syllables, and the new ratio of two to one, which had been crudely fixed upon—two short syllables equal to one long one. § 12.
- (e.) The apparent inequality of the two verse-halves was counteracted by adding a short syllable after the cæsural pause. § 14.
- (f.) The verse-movement was produced by using the spondee more frequently in the first and second than in the fourth and fifth feet, because the first half was generally more important. § 16.

Before showing that the heroic hexameter corroborates the theory above stated, it may be well to say here that numerous objections have been anticipated. Due consideration, it is believed, has been given to them, and only a desire to be brief has prevented an elaborate statement and refutation of them.

At the same time, no dogmatic insistence is intended as to the precise order in which the different processes of the development occurred; although, on the whole, the order given is believed to be most in accordance with natural laws.

II.

EXAMINATION OF THE METER.

(§ 1.) The poems of Homer and Hesiod are the oldest poems and also examples of the heroic hexameter. It seems useless to attempt to find in later compositions better indications of the origin and development of the meter.

Many years ago I made a fairly accurate count in Homer (Iliad and Odyssey) and Hesiod (Theogony, and Works and Days), of the following particulars in the first thousand verses of each: a , the number of spondees, and consequently dactyls, in each foot: b , the number of feminine and masculine cæsuras in the third foot; c , the number of trochees in the sixth foot.

As there were only 828 verses in the Works and Days, I increased the numbers to a basis of $\frac{1000}{828}$, so as to make a fair comparison. Since then I have gone over all the verses more than once, and tried to make the results as accurate as possible. I regret that each time I found an error, trifling, it is true, but still annoying. It is likely that some errors still exist, but I am confident they are not large. They probably arise from the fact that the texts used have been changed by me from time to time, and may not even now be the best.

The results are now submitted in the belief that they afford confirmation of the opinions before expressed. Other deductions have been made, which it is hoped will prove acceptable.

HOMER.

 (§ 2. *Iliad.*) First thousand verses.

		DACTYLS.				TROCHEES.	
	Feet,	1	2	3	4	5	6
A,	100	59	64	81	70	96	40
	200	66	58	86	78	96	38
	300	68	62	89	77	94	44
	400	62	64	82	76	95	51
	500	65	61	87	68	95	54
	600	64	68	91	71	98	45
	11	6	6	10	8	11	4
	611	390	383	526	448	585	276
B,	100	58	69	80	66	99	54
	200	58	59	78	63	94	45
	300	65	58	91	73	97	43
	89	55	54	75	58	81	45
	389	236	240	324	260	371	187
Totals, 1,000		626	623	850	708	956	463

Spondaic Verses.—A, 11, 14, 21, 74, 107, 152, 157, 189, 202, 216, 226, 232, 250, 291, 333, 339, 370, 373, 386, 425, 438, 472, 497, 499, 548, 600. B, 40, 104, 123, 157, 167, 182, 190, 242, 264, 268, 312, 314, 335, 345, 355, 380, 386, 388. 44.

Feminine cæsuras in 3d foot, A 343,

B 202..... 545

Masculine cæsuras in 3d foot, A 260,

B 177..... 437

Cæsuras in 4th foot, A, 106, 145, 179,

218, 307, 400, 466, 584..... 8

Cæsuras in 4th foot, B, 25, 62, 173,

204, 249, 290, 354, 365, 367, 382--- 10 18

1,000

Twenty-one verses in the first hundred of A have each *five dactyls*.

(§ 3. **Distribution of the dactyl.**) The more frequent occurrence of the dactyl in the third foot than in the first or second was noticed by the Alexandrine critics. On the common supposition that the dactyl was not only the *predominant*, but also the *fundamental* foot, there is no reason why this should have been the case.

It will be seen that the dactyl occurs with equal frequency in the first and second feet, but more frequently in the fourth foot than in either, and this greater frequency exists not only in the total number of verses, but in each and every hundred.

It will be seen that the dactyl occurs much more frequently in both the third and fifth feet than in the fourth.

It will be seen that almost half the verses end in real trochees.

On the hypothesis now offered the explanation of the construction of the heroic hexameter becomes easy.

For (I, § 16) we should expect the dactyl to occur less frequently in the first and second feet than in the fourth and fifth. We should also expect the dactyl to occur more frequently in the fifth than in the fourth foot, on the principle of increased acceleration towards the close of the verse. We should expect the dactyl to occur more frequently in the third than in the fourth foot, because the tendency to the feminine cæsure would produce many apparent dactyls in the third foot irrespective of all other reasons. The increased number of dactyls in the fourth and fifth feet, compared with that in first and second, is explained, then, by the principle of relative importance of the parts of the verse, the consequent contrast and the acceleration of the latter half. The excessive number of dactyls in the third foot is due, not to a sudden acceleration of verse movement, but to the effort to equalize the two verse-halves. The apparent acceleration caused in the third foot by the great number of dactyls is counteracted by the cæsural pause, which produces the impression of slowness.

In regard to the principle contended for in I, § 12, a

glance at the relative totals of long and short syllables should be taken. On the ordinary supposition the last foot should be counted as a true spondee of two long syllables. In this way the relative numbers will be :

	LONG SYLLABLES.	SHORT SYLLABLES.
First foot	$(374 \times 2) \dots 748$	$626 \times 2 \dots 1,252$
"	626	$623 \times 2 \dots 1,246$
Second "	$(377 \times 2) \dots 754$	$850 \times 2 \dots 1,700$
"	623	$708 \times 2 \dots 1,416$
Third "	$(150 \times 2) \dots 300$	$956 \times 2 \dots 1,912$
"	850	
Fourth "	$(292 \times 2) \dots 584$	
"	708	
Fifth "	$(44 \times 2) \dots 88$	
"	956	
Sixth "	2,000	
	<hr/> 8,237	<hr/> 7,526

These numbers would result from the extreme view, that the last foot is a true spondee. Considering 463 final feet to be trochees, the numbers would be : 7,774 long, 7,989 short. On the theory here maintained, that the last foot is not a true but an apparent spondee in every verse, the last syllable would never be *long*. The numbers then would be : 7,237 long, 8,526 short syllables, and this result seems to me the true one.

In order to obtain this ratio between long and short syllables, it will be noticed that the dactyl had to achieve an overwhelming preponderance. For, while in the first five feet the short syllables are in the ratio of 7,526 to 6,237, the dactyls outnumber the spondee in the ratio of 3,763 to 1,237. That is to say, while the ratio between the short and long syllables in those feet is less than *five to four*, the dactyls outnumber the spondees more than *three to one*.

(§ 4. **Spondaic verses.**) It will be seen that while the number of spondaic verses is relatively small ($\frac{11}{116}$), it

is so large absolutely, as to make us sure that it could not have been considered a blemish. The kind of words employed in the fifth foot to make spondaic verses confirms this. Thus in A 14, 21, 370, 373, 438 we have the name of Apollo in an oblique case forming spondaic verses, the initial vowel being lengthened for that purpose. In A 425, 497, 499 we have the word Olympus with the initial vowel protracted to form spondaic verses. In A 11 we have ἄρητῆρα and in 472 ἰλάσκοντο making spondaic verses. In A 250, 339, 548 we have ἀνθρώπων. In A 74, 107, 216, 226, 291, 386 we have infinitives making spondaic verses. In short, at least 19 of the 26 spondaic verses in A end in words which would indicate that Homer did not consider the spondee in the fifth foot a blemish, but rather the reverse. A glance at the words will seem to indicate that the spondee was the fundamental foot, and the meter primitively used in connection with the worship of Apollo. Of this the survival of the spondee in the fifth foot would seem to be a reminiscence.

(§ 5. **Feminine cæsure.**) The predominance of the feminine cæsure in the third foot will also be observed; for it occurs no less than 545 times in 1,000 verses. Of the masculine cæsuras only 150 occur in spondees in the third foot, the remaining 287 occurring in dactyls. The large number of masculine cæsuras in dactyls is not inconsistent with the theory, but can easily be explained on two grounds. First, there would always be a strong feeling in favor of the masculine cæsure, which was the first contrivance invented for overcoming the apparent inequality of the two verse-halves in the remote spondaic period. Secondly, the masculine cæsure would often be a recognition of the true length of the two short syllables in the apparent dactyl in the third foot. Skillful composers, who were also musicians, would recognize the fact that the ratio of two to one did not represent exactly the relative lengths of syllables. Consequently, the long syllable in thesis of third foot would sometimes be entitled to more time than the two short

syllables in arsis together, and, therefore, sometimes *both* the short syllables would have to be joined to the latter half to equalize the two verse-halves.

(§ 6. **Final trochee.**) The very large number of real trochees in the sixth foot should not be overlooked. If the last foot ought to be a true spondee, the breaking of the rule no less than 463 times in 1,000 verses by the exercise of "authority" does not seem a rational way of accounting for the trochees. If, however, we suppose the regular occurrence of a pause at the end of every verse taken from the time of the last foot, the explanation is simple. In 463 verses the last syllable is shown to be short by the use of a recognized short vowel. In all the other verses the apparently long syllable was doubtless more or less shortened in intonation in order to allow time for such a pause as the sense might require.

(§ 7. **Cæsura in fourth foot.**) Cæsura in fourth foot is extremely rare. I am of opinion that it was introduced at a comparatively late period. It can be accounted for on the theory of the formation of the hexameter from uniting two trimeters, by supposing that after the hexameter had become thoroughly established, sometimes a thought would require the use of some particular word—a proper noun, for instance; which the necessity of the meter would place in the middle of the verse. In such a case, either a false cæsura would have to be made in the third foot by cutting the word in two, or a true cæsura in the fourth foot at the end of the word. Examination will show that of the 18 verses which have cæsura in the fourth foot, five have a proper name in the middle of the verse, and the rest have important long words there, which are made more prominent by the unusual cæsura.

(§ 8. *Odyssey*.)

		DACTYLS.				TROCHEES.	
		1	2	3	4	5	6
α .	444	256	257	376	312	421	208
β .	434	289	243	370	295	418	205
γ .	122	75	76	96	80	117	58
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
		1,000	620	576	842	687	956
							471

Feminine cæsure in third foot, α . 263

β . 245

γ . 72

580

Masculine cæsure in third foot, α . 181

β . 189

γ . 49

419

Cæsure in fourth foot (masc.), γ . 79

1

1,000

Spondaic verses α . 29, 36, 42, 45, 81, 102, 126,

163, 165, 167, 177, 183, 186, 209, 219, 241,

283, 333, 334, 351, 427, 428, 436----- 23

β . 13, 65, 93, 136, 155, 159, 180, 217, 233, 257,

325, 346, 361, 373, 394, 431----- 16

γ . 14, 48, 81, 91, 114----- 5

44

These results resemble those in the *Iliad* so closely that a fair inference would be, that they are works of the same period or very nearly so.

The number of dactyls in the first five feet is somewhat less, 3,681 against 3,765; the feminine cæsure is more frequent, 580 against 545; the number of final trochees is almost exactly the same, 471 against 463; the antithesis between the first two feet and the fourth and fifth, 1,196 to 1,643 against 1,251 to 1,664, is slightly more marked.

As I have found the ratios very slightly different in other parts of the poems, I do not think it safe to use these facts as decisive proof of the greater antiquity of either poem.

The table, as in the case of the Iliad, furnishes us reasons for believing in the theory suggested as to the origin and development of the meter. In both, the movement in the first two feet is decidedly slower than in the fourth and fifth. In both, the apparent dactyl in the third foot occurs much more frequently than the true dactyl in the second or fourth foot. Both have nearly half their final feet trochees. Both have the same very large number of dactyls in the fifth foot, which cannot be explained by claiming that the dactyl is the *fundamental* foot. The relatively small, though really large, number of spondees in the fifth foot, cannot be explained, except as a blemish, on the theory that the dactyl is the fundamental foot.

HESIOD.

(§ 9. Theogony.)

	DACTYLS.					TROCHEES.	FEM. CÆSURA.
	1	2	3	4	5	6	
100	57	56	86	76	92	44	56
200	58	53	94	79	95	48	69
300	60	55	82	70	92	66	61
400	51	65	83	66	88	62	57
500	65	62	85	76	92	43	61
600	67	60	80	76	93	40	64
700	62	65	88	72	94	51	68
800	59	59	82	78	95	57	57
900	64	60	94	67	98	59	67
1,000	53	58	82	68	96	47	55
	<hr/> 596	<hr/> 593	<hr/> 856	<hr/> 728	<hr/> 935	<hr/> 517	<hr/> 615

Cæsure in fourth foot, 1, 11, 17, 136, 249, 257, 258, 342, 345, 353, 448, 466, 501, 544, 751, 851, 909, 947.

Spondaic feet, 5, 7, 28, 55, 91, 93, 94, 100, 121, 130, 143, 150, 151, 230, 231, 243, 244, 254, 264, 272, 289, 302, 313, 315, 329, 330, 332, 337, 349, 356, 357, 380, 397, 416, 417, 431, 435, 440, 458, 484, 499, 512, 535, 556, 570, 584, 586, 588, 589, 631, 634, 646, 663, 671, 672, 712, 760, 763, 767, 779, 879, 887, 925, 943, 967, 982.—65.

The results are of the same general character as those found in the Iliad and Odyssey; placing them together for comparison, we have:

	DACTYLS.				TROCHEES.		FEM. CÆSURA.
Iliad -----	626	623	850	708	956	463	545
Odyssey -----	620	576	842	687	956	471	580
Theogony ---	596	593	856	728	935	517	615

The Theogony furnishes, then, the same evidence as the Iliad and Odyssey.

Three things are more pronounced than in Homer: the final trochee, the feminine cæsure, and the antithesis between the first two feet and the fourth and fifth feet.

It is noteworthy that in this religious poem, the relative number of spondaic verses is greater than in Homer. In spite of the differences in the vocabularies caused by the difference of themes and the treatment of them, the words making spondaic verses are in many cases the same in all three poems. A partial comparison may be made, as follows:

	ILIAD.	ODYSSEY.	THEOGONY.
Case of <i>ἄνθρωπος</i>	3	11	18
“ <i>ὄλυμπος</i>	3	—	1
Name of a deity, etc.	6	4	14
<i>μυθήσασθαι</i>	2	2	2
Form of stem <i>ἰλασκ</i>	1	—	4
“ “ <i>μερμηρ</i> } α <i>ιζ</i>	1	3	1
<i>κρατερὰς ὑσμίνας</i>	2	—	3
Form of stem <i>θωρηκ</i>	1	—	1
<i>ὑλέεντι</i>	—	1	1
<i>ἀλλήλοισι-ησι</i>	—	1	2

The above words and the remainder will be found to be of more than average importance, either by nature or from the context. The examples given will probably suffice to indicate that the spondee in the fifth foot was not considered a blemish, but rather a reminiscence of the old sacred spondaic hexameter.

(§ 10. **Works and Days.**) The remaining great poem, Hesiod's *Works and Days*, contains only 828 verses. The results are:

	DACTYLS.				TROCHEES.	FEM. CÆSURA.
	1	2	3	4	5	
100	68	57	86	75	92	62
200	67	45	88	70	92	60
300	60	57	80	68	97	66
400	51	41	74	65	92	38
500	63	54	70	69	91	25
600	65	54	73	81	93	30
700	55	54	75	73	94	41
800	68	50	69	58	96	39
28	10	12	24	23	26	14
828	507	424	639	582	773	375

To a basis of 1,000 verses:

612 512 772 703 936 428 453

These results as compared with the *Theogony* show remarkable differences in the second, third and sixth feet and in the feminine cæsure. The fifth foot is the same in each; there is a difference in the first foot, where the *Theogony* has a few more spondees, and in the fourth, where it is the reverse. The figures suggest at least one point of cleavage in the poem. Thus in the first 300 verses they are: 195, 159, 254, 213, 283, 145, 188.

In the other 528 verses, 312, 265, 385, 369, 492, 213, 185.

On a basis of 1,000 each the figures become:

First 300—650, 530, 847, 710, 943, 483, 627.

Last 528—591, 502, 729, 699, 932, 403, 354.

It will be seen, that except in the first two feet, the first 300 verses approach the standard of the Theogony, Iliad and Odyssey, while in the latter part of the poem the divergences are in excess.

It seems to me clear, that Works and Days must be pronounced from metrical considerations alone to be the work of at least two poets. It is possible that the composer of some of the first portion also composed the Theogony.

An erroneous deduction might be made, that as the Works and Days contains relatively so many more spondees and long syllables, it might on the theory advanced be claimed as the older poem, at least in the latter part. The more irregular distribution of the dactyl might also be adduced in support of this opinion.

Of course, this may possibly be the case, but I am inclined to consider the Iliad, Odyssey and Theogony older than the Works and Days, and the first portion of the latter poem to have been joined to the rest of it; the first portion being an old poem to which the latter part was composed as an addendum, or vice versa. In the latter case, the composer of the first part has very cleverly imitated in most particulars the rhythm of the Iliad, Odyssey and Theogony.

In the creation of a meter there seem to me to be three stages—first, the period of evolution, in which the meter is developed and made to suit its environment, etc.; secondly, its period of perfection and intelligent use; thirdly, its period of decadence, owing either to changes in the language or ignorance of the reasons which gave the meter its peculiarities.

The Iliad, Odyssey and Theogony seem to me to have been composed in the second period and to have been sung; the Works and Days in the third period and to have been recited or read. The single change from intonation of a poem to a recitation of it, would affect the rhythmic movement. The matter of the *language* of the poems will not be discussed now. It is sufficient to say, that the less frequent use of the dactyl will be found to accord more with the later Greek than the language of the epic period.

(§ 11. Long and short syllables.) It may be proper to add a comparison of the relative numbers of long and short syllables in the four poems—*i. e.*, one thousand verses.

ORDINARY COMPUTATION.	ILIAD.	ODYSSEY.	THEOGONY.	WORKS.
Long -----	7,774	7,848	7,775	8,037
Short -----	7,989	7,833	7,933	7,498

Counting last foot as apparent spondee:

Long -----	7,237	7,318	7,292	7,465
Short -----	8,526	8,362	8,416	8,070

The numbers in the Iliad, Odyssey and Theogony will be seen to be very nearly the same, while a wide difference exists between all of them and the Works.

Although 1,000 verses may not be enough to judge fairly the Iliad and Odyssey, it is confidently believed from investigations made elsewhere in the poems that no serious divergence will be found anywhere.

APPENDIX.

Vergil.—It may not be uninteresting to compare the regimen observed in the rhythm of the Theogony, Iliad, Odyssey, and to some extent in the Works and Days, with that of the Roman epic, composed late in the historic epoch by a poet whose period and life are well known. Vergil used a vehicle not adapted to the heroic hexameter, since in Latin there is naturally a redundancy of long syllables. The results seem to indicate either that Vergil was unable to master the heroic rhythm and use it in his native language; or else that he thoroughly misunderstood it, and hence failed to observe its regimen. In the first thousand verses, omitting incomplete ones, we find:

		DACTYLS.				TROCHEES.	
		1	2	3	4	5	6
B'k I.	100	61	50	34	22	100	
	200	56	47	41	36	100	
	300	68	48	40	24	100	
	400	55	42	48	25	100	
	500	55	42	38	15	100	
	600	62	54	38	26	98	
	700	66	42	39	32	98	
	800	25	25	25	20	56	80
B'k II.	100	56	51	44	25	99	
	200	63	48	41	31	100	
	300	25	23	21	8	47	19
<hr/>		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
1,000		592	472	409	264	998	99

There are three incomplete verses in Book I (534, 560, 636) and two (66, 233) in Book II in the first thousand.

Feminine cæsuras in third foot.....	106
Masculine " " " 	847
Cæsuras in fourth foot	47
	<hr/>
	1,000

M 7011

